

# *Journal of* THE SOCIETY OF ARCHITECTURAL HISTORIANS

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*The JOURNAL of the Society of Architectural Historians is  
published in March, May, October and December.*

*Manuscripts, news and notes are welcome and should be sent  
to the Editor of the SAH JOURNAL, University of Virginia Graduate  
School of Business Administration, Charlottesville, Virginia.*

*Printed in Crawfordsville, Indiana,  
by R. R. Donnelley & Sons Company, The Lakeside Press.*

*The JOURNAL is listed in the Art Index.*

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# THE COMMEMORATIVE MEDAL AND ARCHITECTURE

FRANK J. ROOS, JR.

MR. JEFFERSON would be disappointed and so would Napoleon and Dr. Franklin. They held the commemorative medal in high esteem—and well they might for it reached its highest technical level during their time and served a useful purpose to the individual and to the nation. Today the commemorative medal is virtually forgotten.

The designers, die-sinkers and patrons of the medal saw it as a means to perpetuate for future generations the remembrance of some remarkable achievement which would be widely known by the distribution of copies into many hands. Generally, the medal has no value as currency, although the Roman emperors stamped the record of their conquests, the images of their gods, the symbols of their cities, or even their buildings on coins, to be circulated extensively as the specie of the empire.

Dr. Franklin thought the United States should do likewise and in a letter to John Jay, dated May 10, 1785, mentioned the ancients' use of money for commemorative purposes, and continued, "By this means the honour was extended through their own and neighboring nations, every man who received or paid a piece of such money was reminded of the virtuous action, the person who performed it, and the reward attending it, and the number gave such security to this kind of monuments against perishing and being forgotten, that some of each of them exist to this day, though more than two thousand years old, and being now copied in books by the arts of engraving . . . are not only exceedingly multiplied, but likely to remain some thousands of years longer."<sup>1</sup>

The subject matter of medals is as diversified as are man's achievements themselves. Relief images to commemorate an event, person or object occur as far back in the ancient world as primitive coinage itself. There were relatively few commemorative medals, as distinguished from coins, in the Greek and Roman periods.

The image of a building is used on Roman coins (Figs. 1 and 2); it is relatively uncommon in the numismatic reliefs of the Middle Ages, but it begins to appear frequently after Pisanello revived the art of medal making

in fifteenth-century Italy (Figs. 3-10). From then on medals increase in quality and quantity as do the buildings which they were cast or struck to commemorate. Medals were designed to honor the architects, their patrons, the beginnings of buildings, their destruction, their age or their restoration. In fact, one might trace the major movements in the history of architecture from the Renaissance on through the images on medals. Some representations appear nowhere else, for example the Bulfinch medal, the only visual record of the building shown (Fig. 13).

The French have struck thousands of medals having to do with national or local events. Napoleon relied heavily on the medal to carry the story of his greatness into the future. During his reign hundreds of different medals were designed and struck to illustrate the glory which he had brought to France (Fig. 14).<sup>2</sup>

An indication of the concern of Jefferson as well as Franklin for the usefulness of the medal, and its ability to advertise both the honor of the individual and of the nation, appears in a letter dated Feb. 14, 1787.<sup>3</sup> He asked that the medals to be commissioned by Congress, to honor some of our national heroes, be widely distributed, and he had some idea of how this distribution could be made. In a letter to John Jay he wrote, "Perhaps they [Congress] might be willing to deposit one [medal] of each person in every college of the United States. Perhaps they might choose to give a series of them to each of the crowned heads of Europe."<sup>4</sup>

The nineteenth century saw many architectural medals designed and struck in the United States. Architectural awards existed by the dozens and the tradition continues at this time. Many centennials and sesqui-centennials were memorialized with one or more medals with buildings on them. And they were sold by the thousands at the New York Crystal Palace Exposition of 1853, at the Philadelphia Centennial in 1876 and the World's Columbian Exposition in Chicago in 1893. Many important public buildings and churches appear on medals, and a not inconsiderable number of unimportant buildings do also. Scores of old college buildings on campuses across the country have appeared on medals struck for anniversaries as have also monuments, bridges and other varied structures.

FRANK J. ROOS, JR., has contributed to the JOURNAL before. He teaches the history of art at Urbana.



FIG. 1



FIG. 2



FIG. 3



FIG. 4



FIG. 5



FIG. 6



FIG. 7



FIG. 8



FIG. 9



FIG. 10

FIGS. 1 and 2. Coin of the Reign of Trajan, 98-117 A.D. *Obverse*: Wreathed Head. *Reverse*: Octastyle temple ornamented with sculpture. In interior, statue of Peace. Ex. collection Clarence S. Bement, Philadelphia. Sold at auction, June, 1924. Illustrated in *Catalogue VIII, Naville et Cie.*, Geneva, 1924. Present location unknown. FIGS. 3 and 4. *Obverse*: Sigismondo Pandolfo Malatesta. *Reverse*: The Castle of Rimini. 1446. Bronze. 85 mm. Collection: Sigmund Morgenroth. Ulrich Middeldorf and Oswald Goetz, in *Medals and Plaquettes from the Sigmund Morgenroth Collection*, 1944, assign this to Matteo de' Pasti. Several Sigismondo medals in the Morgenroth collection were found in the foundations of a house in Rimini. FIGS. 5 and 6. *Obverse*: Sigismondo Pandolfo Malatesta. *Reverse*: San Francesco in Rimini. 1450. Bronze. 40 mm. Collection: Sigmund Morgenroth. Middeldorf and Goetz assign it to Matteo de' Pasti. Shows Alberti's proposed reconstruction of San Francesco. FIGS. 7 and 8. *Obverse*: Giuliano della Rovere. *Reverse*: Fortress of Ostia. Bronze. 36 mm. Collection: Sigmund Morgenroth. Middeldorf and Goetz date it c. 1483 and suggest that it probably was made to be put into the foundations of the Fortress of Ostia, begun 1483. FIGS. 9 and 10. *Obverse*: Julius II. 1506. *Reverse*: Bramante's design for St. Peter's. Bronze. 56 mm. Collection: Sigmund Morgenroth. Middeldorf and Goetz assign it to Caradosso. The medal was evidently cast to mark the beginning of St. Peter's. This is the design on which the foundation stone was laid in 1506.



FIG. 11



FIG. 12



FIG. 13



FIG. 14



FIG. 15



FIG. 16

FIGS. 11 and 12. *Obverse*: Michelangelo bust. Signed, HERARD. *Reverse*: Torso with symbols for architecture, sculpture and painting. 1673. Bronze. 57 mm. Collection: F.J.R., Jr. Louis XIV ordered many objects from the workshop of Gérard Hérard. This is a modern re-strike. FIG. 13. *Obverse*: Façade of the First Boston Theatre. This Medal entitles Charles Bulfinch to a Seat in the Boston Theatre during Life. *Reverse*: Presented by the Proprietors of the Boston Theatre to Charles Bulfinch, Esq. for his unremitted and Liberal Attention in the Plan and Execution of That Buildings [sic]. The Elegance of which is the Best Evidence of his Taste and Talents. Gold. 64 mm. Unique example. Collection: Owned by the Bulfinch family to 1925, when illustrated in Charles Place, *Bulfinch*. . . . This writer has been unable to determine its present location. Designed by Bulfinch, the theatre was opened in 1794 and destroyed by fire in 1798. It was replaced by a second and plainer Bulfinch building the same year. Place says that, "Our knowledge of the building is furnished by the gold medal given to Bulfinch, showing a façade of architectural merit with lines close to those in a little sketch by him marked 'Crunden's design', and with window motives used in the Massachusetts State House." Another, and later, "Admit Bearer" medal was struck for Charles Wilson Peale's Museum, with the Parthenon on the reverse. FIG. 14. *Obverse*: Bust of Napoleon. Jeuffroy fecit. 1803. Commissioned by Denon, Director of Museums. Bronze. 40 mm. Collection: F.J.R., Jr. This obverse was used a number of times with architectural reverses. FIGS. 15 and 16. *Obverse*: New Haven. 1838. View of the Green with Ithiel Town's buildings and Yale University in the background. Designer: Ithiel Town. *Reverse*: Quinnipiac (River). 1638. The first religious meeting. Designer: Hezekiah Augur. Biblical legend. Dies cut by Charles C. Wright, one of the most skilled American die-sinkers. Among others, Wright cut the dies for three Congressional commemorative medals and the three medals, 1847-9, for the American Art Union. Bronze. 55 mm. Collection: F.J.R., Jr.



FIG. 17



FIG. 18



FIG. 19



FIG. 20



FIG. 21



FIG. 22

FIGS. 17 and 18. *Obverse*: Cologne Cathedral. 1842. *Reverse*: Cologne Cathedral as unfinished in 1248. 1842. Designer: August Neuss who cut also a die for the Cathedral of Frankfort-on-M. in 1867. *White metal*. 41 mm. *Collection*: F.J.R., Jr. This medal was struck in 1842 to commemorate the beginning of the completion of the cathedral. FIG. 19. Prize Medal of the Section of Architecture at the Salon of 1874. Court of the Louvre by Lescot. Designer: Louis Merley. *Uniface*. *Bronze*. 70 mm. *Collection*: F.J.R., Jr. This is a modern re-strike. FIG. 20. Medal of Award of the Society of Architects Diplomated by the French Government. Designer: Louis Bottée, 1896. *Reverse*: University of Illinois, Architecture Department. *Bronze*. 71 mm. *Collection*: University of Illinois Architecture Department. FIGS. 21 and 22. The Society of Medalists Thirtieth Issue. Designer: Mahonri Young. *Bronze*. 75 mm. *Collection*: College of Fine and Applied Arts, University of Illinois.

The medals of the fifteenth century were commonly cast from clay models. Later, models were made of clay, plaster, wood or stone—but almost invariably the later examples were struck from steel dies, which impressed their intaglio image on white metal, copper, bronze, silver or gold by repeated sharp blows, as with a hammer, or by great pressure. These steel dies (which the Romans knew and used) until the middle of the nineteenth century had their intaglio relief cut directly, by hand, into the steel, with the die-sinker often the designer. If the designer were not the die-sinker he sometimes drew his designs on paper, and the die-sinker became the real artist of the relief. As long as this state of affairs continued, that is, the design cut by hand in steel, the art of the die-sinker remained at a high artistic and technical level. The artist had direct contact with his material and a difficult material it was, even though the steel was relatively soft, as it was hardened after the design was cut.

But in the late 1830's a copying and cutting machine appeared, a reducing pantograph, which permitted the designer to execute a relief model in clay and plaster, and have no contact with the die. Thus the artist was divorced from his material with a subsequent and inevitable decline in the quality of the die-sinker's art since hand cutting was reduced to a minimum.

The connoisseurs of art in the eighteenth and nineteenth centuries tended to regard the art of the medal as a separate art with its own standards of excellence more or less on a par with painting and sculpture. The nineteenth-century collectors looked at items in their collections with the same critical eye which print collectors had for such characteristics as early states, unique impressions, foxing, watermarks, etc. The medal collector was aware of early *versus* late impressions from a die, or nicks, patina and cracked dies.

A typical example of such attention to condition and detail is illustrated by the New Haven medal (Figs. 15 and 16). Yale University owns a copy although it is not really a duplicate.<sup>5</sup> The example here illustrated shows that the die was cracked when this example was struck. The Yale example shows the same crack on the same reverse. The obverse of the same medal at Yale suggests that the designer C. C. Wright had to do a completely new die for that side, although at first glance it would seem to be the same die as was used on the example here shown. One can

only surmise that the original obverse die cracked, as did the reverse, and that he was forced before completing the issue to cut a brand new one. This is typical of the refinements of interest that the nineteenth-century collector regarded as part of the pleasure of collecting. But such has always been part of the collector's interest in his holdings.

The relationship between architecture and national pride and consciousness is as well illustrated in the art of the medal as perhaps anywhere else. Robert J. Eidlitz assembled, early in this century, what is probably the largest collection of medals relating to architecture and architects.<sup>6</sup> As one looks through the catalogue listing over 1100 items, one is struck by the high esteem which societies, institutes and governments had for the architect and his art. It is this writer's opinion that more medals have been struck commemorating architects and buildings than have been struck to honor painters and sculptors or their work.

Architecture is often present on medals for other reasons than to honor the architect or the building. During the nineteenth century many medals were struck to advertise or memorialize political and business organizations, and many of these carried the image of important civic structures such as City Hall in New York, or the State House in Boston.

Before the Civil War August B. Sage struck a series of patriotic medals commemorating the Revolution. All but one of these carried the image of a building associated with that war. It is interesting to note the buildings he chose to use and their association with the war. The Old Provost, New York, he chose because it was a British prison, and so was Federal Hall in Wall Street which he called by its pre-Revolutionary name, City Hall. Faneuil Hall was referred to as the Cradle of Liberty and Carpenters' Hall as the Assembly Place of the First Continental Congress. Independence Hall was known as the Patriot's Rendezvous. Because they were Washington's headquarters, he used the buildings at Valley Forge, Tappan, and the Richmond Hill House. The Old Swamp Church was selected because it had been attended by the Hessians during the Revolution. Thus are buildings sometimes remembered.

This is only an introduction but it is doubtful that anyone will write a history of architectural medals as they really have no separate history—they are but one of a great number of subjects used on the medal.

UNIVERSITY OF ILLINOIS

1. Quoted in J. F. Loubat, *Medallic History of the United States of America, 1776-1876*, New York, 1878.

2. The extent of the Napoleonic medal production may be seen in Ernest Babelon, *Les Médailles Historiques du Règne de Napoléon Le Grand, Empereur et Roi, Publiées sous les auspices de la Société de Numismatique de New-York*, Paris, 1912, and L. Bransen, *Médaille Napoléon le Grand ou descriptions des médailles, etc., relatives aux affaires de la France pendant le Consulat et l'Empire*, Paris, 1904-13.

3. Loubat, *op. cit.*

4. *Ibid.*

5. Illustrated in *Bulletin of the Associates in Fine Arts at Yale University*, Vol. 8, Number 3, June 1938. Apparently the same medal is in a portrait of Ithiel Town by F. R. Spencer done in 1839, the year after the medal was struck. Illustrated in *Inventors and Engineers of Old New Haven*, edited by Richard S. Kirby, New Haven, 1939.

6. Robert James Eidlitz, *Medals and Medallions Relating to Architects*, New York, Privately Printed, 1927. This volume has a good general bibliography. The collection is now held by the American Numismatic Society.

# THE LEBANON MEETINGHOUSE, LEBANON, CONNECTICUT

THEODORE SIZER

## I. Background

In June 1804 the versatile Col. John Trumbull,<sup>1</sup> the "Patriot-Artist," former aide-de-camp of Gen. Washington, returned from London to this country after serving it well for a decade as a diplomat.

After a stormy passage of a month's duration he finally arrived at New York accompanied by his strikingly beautiful English wife. There he set up, with much difficulty, as a portrait painter. Possibly it was because he was not pressed for time that the forty-eight-year-old historical painter, the chief visual recorder of the Revolutionary War, accepted the invitation to prepare designs for a new Congregational meetinghouse in his home town.

He had always been interested in architecture. During his senior year at Harvard he had been set on fire when he first beheld the set of nine great volumes of prints of the monuments of ancient Rome by the Italian, Giovanni Battista Piranesi, which had arrived at the College Library a few years after their publication.<sup>2</sup> He never got over the impact which these Piranesi made. His concern with the problems of architectural form, proportion, and perspective continued before and after his military service. In London, while studying under the kindly Philadelphian painter Benjamin West, it was temporarily abandoned, only to be promptly revived during his eight months' imprisonment in reprisal, he so believed, for the hanging of the popular British officer, Major André.<sup>3</sup> Books were supplied to the incarcerated colonel by that great friend of the wayward Colonies, Edmund Burke,<sup>4</sup> who admonished the artist to give up painting in favor of architecture.<sup>5</sup> The latent seeds of this early interest, pertinent advice, and undistracted study in prison ultimately blossomed forth. In 1791 the colonel designed (so I believe) the First Presbyterian Church in Philadelphia,<sup>6</sup> then the capital of the new Republic. A year later he produced comprehensive plans for Yale College at the request of James Hillhouse, Treasurer of the College and a delegate to the Continental Congress.<sup>7</sup> He was not unprepared for his task at Lebanon.

THEODORE SIZER, the authority on John Trumbull, is a member of the faculty of art history at Yale University.

## II. The Building

The day after the colonel and his bride arrived at New York in 1804 the congregation at Lebanon voted to build a new meetinghouse. Two months later it was again voted that it be "agreeable to the Plan which has been made by Col. John Trumbull."<sup>8</sup> A year later, on 30 June 1805, the latter wrote to his brother, Jonathan: "Our Meetinghouse goes on very well and is in a fairway to be neatly and handsomely finished. Our workmen appear to know their business and the people are well disposed to have the work well executed."<sup>9</sup> The church dominates and lends its grace to the town in good New England fashion and is still its most cherished landmark. It was constructed of red brick with a vaulted entrance flanked by four engaged, Roman Doric brick columns, and surmounted by a white wooden steeple of graceful proportion. It differs in some ways from other contemporary churches in Connecticut, its designer having arrived freshly from England and having the classic examples of Wren, Gibbs and other London ecclesiastical architects well in mind. It is chaste, restrained and elegant in a homey way. The mouldings are rich, delicate and sparingly employed—in the manner of the brothers Adam of London<sup>10</sup> or, more closely, in that of the Connecticut architect, David Hoadley. The church was in use early in 1807, though it was not finished in all detail until 1809.

## III. Mitigation

Only a year prior to the Centennial Exhibition at Philadelphia of 1876, that great turning point in the awakening of interest in America's past and in the full appreciation of the beauties of Colonial and Federal architecture, was the interior of the meetinghouse made over in the Victorian manner. The balconies were joined in order to make a second floor and the fine Palladian pulpit-window removed (but fortunately preserved) to create two floors, in order to give extra space for the missionary society and other church activities. Only the handsome exterior, except for the bricked up pulpit-window on the rear wall, remained intact in its former quiet beauty after these unfortunate changes had taken place. And so it remained until the great hurricane of 21 September 1938.

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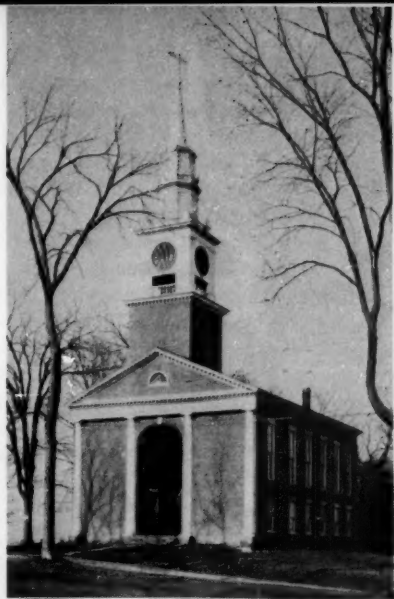


FIG. 1. Lebanon Meetinghouse, c. 1938.

FIG. 2. Lebanon Meetinghouse after the hurricane of September 1938.



FIG. 3. Lebanon Meetinghouse after the hurricane of September 1938.

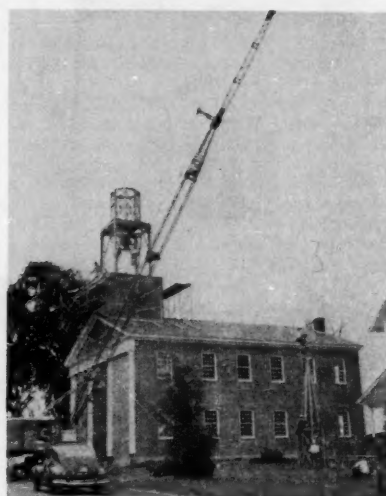


FIG. 4. Lebanon Meetinghouse. Rebuilding the spire.

#### IV. Restoration

In that catastrophe the steeple was blown across the ridge, smashing the shingled roof and demolishing the floor at the former gallery level. The four brick walls, the fine arched doorway, and the square brick tower above it alone remained. The rest lay in ruins.

Immediate action was taken by the pastor, Rev. Howard C. Champe, the congregation and citizens of Lebanon, as well as by interested groups throughout the state. Fortunately, Wilbur L. Cross was governor. Recognizing the importance of preserving the historic church he headed a state-wide body, which became known as The Committee

on the Restoration of the Lebanon Meeting House,<sup>11</sup> to undertake the difficult task. J. Frederick Kelly,<sup>12</sup> New Haven architect, antiquarian, and architectural historian, was propitiously commissioned in 1940 to carry out the program of restoration. No more admirable choice could have been made. Mr. Kelly was superbly equipped by temperament, scholarship, and foresight for the mission. Some years before the destruction of the stately old meetinghouse he had made accurate measured drawings of the whole structure and could, therefore, proceed on a solid basis without guesswork. Several pieces of the original trim and moldings had been acquired by the writer in 1928



FIG. 5. Lebanon Meetinghouse. Rebuilding the spire.

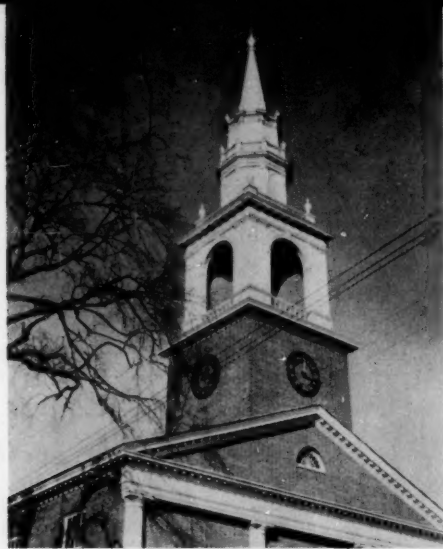


FIG. 6. Lebanon Meetinghouse. The completed spire, winter 1954.



FIG. 7. Lebanon Meetinghouse. Interior view before 1875.



FIG. 8. Lebanon Meetinghouse. Audience Room made by connecting the balconies, 1875-1938.



FIG. 9. Lebanon Meetinghouse. The restored interior.

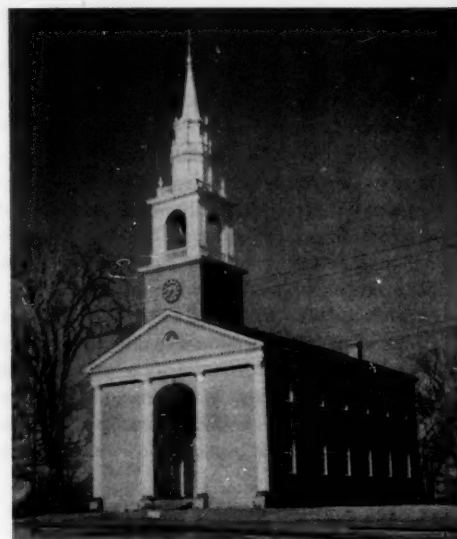


FIG. 10. Lebanon Meetinghouse as restored.

from an elderly colored woman in Lebanon whose brother had been a carpenter during the remodelling of the interior in 1875; these proved to be of some minor use. Fortunately, a master woodcarver, Gottlieb Laibrandt of Village Hill, was found. He and his fellow craftsmen "neatly and handsomely" executed the original Connecticut architect's designs as rescued, over a century later, by the farsightedness of another Connecticut architect. The laying of the cornerstone took place on 29 June 1941 with Governor Cross the principal speaker. The rebuilding proceeded as funds permitted with a loving care and pride in craftsmanship more characteristic of pre-Industrial Revolution days than of the present. Progress was slow but continuous. A serious blow was struck by the long illness and subsequent death in 1948 of the architect-in-charge. He was succeeded by his

brother, Henry Schraub Kelly, his former partner, who, with great fidelity, aided by the enthusiastic and learned support of the pastor, Rev. Robert G. Armstrong, D.D., carried the whole to successful conclusion.<sup>13</sup> The dedication, on 28 November 1954, of the William Williams<sup>14</sup> Memorial Steeple marked the completion of the restoration of the meetinghouse at Lebanon, the sole surviving example of the architectural work of her illustrious son, Col. Trumbull.<sup>15</sup>

Sixteen years have elapsed since its destruction by the hurricane. The meetinghouse now stands forth in all its pristine beauty, due to the ability of the few and to the courage, generosity,<sup>16</sup> unflagging devotion, and abiding faith of the many.<sup>17</sup>

YALE UNIVERSITY

1. See *The Autobiography of Colonel John Trumbull*, edited by Theodore Sizer (New Haven: Yale University Press, 1953), for biographical details, and Sizer, *The Works of Colonel John Trumbull*, New Haven, 1950, pp. 93-94 and Plates 42-46 for architecture.

2. The identical volumes are still in the Harvard College Library.

3. Trumbull regarded André as his "perfect pendant." It is interesting to note that years later, in 1821, he designed the casket in which the bones of the hanged André were placed, returned to England, and buried in Westminster Abbey. See Sizer, "The Perfect Pendant," *The New-York Historical Society Quarterly*, Vol. XXV, No. 3 (Oct. 1951), pp. 400-404, and *Autobiography*, Appendix, pp. 365-368.

4. *Autobiography*, p. 375.

5. *Ibid.*, pp. 84 and 175.

6. Sizer, "Philadelphia's First Presbyterian Church," *JSAH*, Vol. IX, No. 3 (Oct. 1950), pp. 20-22, and Vol. X, No. 2 (May 1951), pp. 27-28. The church, known only through the engraving by William Birch, was begun in 1793, in use by 1796, and razed in 1821.

7. *Autobiography*, pp. 169-170 n. and Sizer, "John Trumbull, Amateur Architect," *JSAH*, Vol. VIII, Nos. 3-4 (July-Dec. 1949), pp. 1-6.

8. See J. Frederick Kelly, *Early Connecticut Meetinghouses* (New York: Columbia University Press, 1948), I (2 vols.), "Lebanon Congregational Church," pp. 260-274, for the most authoritative account of the construction and history of the church.

9. Trumbull Papers, Connecticut State Library, Hartford.

10. For Trumbull's architectural drawings in the Adam manner see those at the New-York Historical Society.

11. The account of the fund raising efforts of the State Committee headed by Gov. Cross, Honorary Chairman, Rev. Rockwell Potter and later, Rev. C. C. Hemenway, Chairmen, and Rev. James F. English, Secretary, has no place in this article. Several well-illustrated publications should, however, be noted: "The Old Meeting House at Lebanon," *Congregational Connecticut*, Vol. III, No. 11 (Nov. 1938), pp. 8-9; Howard C. Champe, "Three Monuments," *Congregational Connecticut*, Vol. IV, No. 2 (Feb. 1939), pp. 5-7; *High Winds & High Hopes, a patriotic effort to restore the hurricane-stricken Meeting House at historic Lebanon, Connecticut, 1939; Campaign for Funds to restore the Lebanon Meeting House, 1941; First Unit of Historic Meeting House, 1941; Lebanon Meeting House, Four Years after the Hurricane, 1942; A Story of Progress of the Restoration of the Lebanon Meeting House, 1947*; Robert G. Armstrong, *John Trumbull Returns, an address . . . given on the occasion of a pilgrimage by the members of the Connecticut Society of the Colonial Dames of America . . . 1948*; and the more recent, *Our Story in 10 Sentences; The Fulfillment of High Hopes; and The William Williams Memorial Steeple*, by Rev. Robert G. Armstrong.

12. See Sizer, "J. Frederick Kelly, A.I.A., 1888-1947," *Walpole Society Note Book*, 1947, pp. 31-34 (bibliography included). The most important of his many publications were *The Early Domestic Architecture of Connecticut* (New Haven: Yale University Press,

1924), the standard work on the subject, now in its fourth printing, and *Early Connecticut Meeting-Houses*, referred to in note 8, published a year after his death, a review of which, with references to the Lebanon church, by Sizer, will be found in *The New England Quarterly*, Vol. XXII, No. 4 (Dec. 1949), pp. 534-540.

13. The 250th Anniversary Service of the First Congregational Church of Lebanon, Connecticut, took place in the restored (but for the spire) meetinghouse on 27 August 1950. A service of unveiling a memorial plaque to the memory of the architect, Col. Trumbull, was held on 15 June 1952, tributes being made by Henry Schraub Kelly and the writer.

14. Named in honor of William Williams, resident of Lebanon (his home, close to the Meetinghouse, still stands), a signer of the Declaration of Independence, for many years clerk and deacon of the church. A bronze, commemorative plaque to his memory was unveiled at this occasion. He was John Trumbull's brother-in-law.

15. Other examples of Trumbull's architectural work are the American Academy of Fine Arts, Barclay Street, New York City, built in 1830, abandoned in 1841, and the Trumbull Gallery (the earliest art museum connected with an institution of higher learning in America) at Yale, built in 1831 and demolished in 1901.

16. Actual figures are interesting. The final report on the project was made by Rev. C. C. Hemenway, Chairman, on 11 March 1955:

" . . . The total costs of restoration, from the beginning, were as follows:

Razing the ruins	\$ 998.36
Construction	89,716.52
Architect's fee	8,892.15
Campaign expenses	3,597.09
Plaques	564.10
Insurance	84.25
Ceremonies	230.69
Interest	209.33
Clock	1,651.26
Miscellaneous	1,508.10
Total Cost	\$107,451.85

"The total amount received in all campaigns was \$108,766.40. With all bills paid, we have a balance of \$1,314.55.

"This surplus over costs results from the over subscription of the steeple campaign, in which our goal was \$28,000. However, that sum did not include the cost of providing a striker for the clock and for flood lighting the steeple. I assume that the balance in hand will provide most, if not all, of the cost of these two items, which will complete the work.

"This report is based on figures obtained from Mr. Clarence G. Geer, who served so efficiently as our treasurer . . ."

17. It is interesting to note that two Revolutionary patriots were born on the same day, the 6th of June: Capt. Nathan Hale in 1755, who graduated from Yale in 1773 and Col. John Trumbull in 1756, whose Harvard class, 1773, was the same. The two hundredth anniversary of Trumbull's birth falls on 6 June 1956.

# BULFINCH'S DRAWINGS FOR THE MAINE STATE HOUSE

RICHARD B. K. McLANATHAN

CHARLES BULFINCH's plans and drawings for the Maine State House were found in 1942 inside the wooden lining of one of the brick safes, those fire-proof apartments "in the four corners of the Hall," described in a Committee report.<sup>1</sup> They were for the most part executed in pen and black or sepia ink, often with wash in one or several colors, and the series of large plans, elevations, and cross sections in color are handsome drawings and must rank as among the finest known examples of Bulfinch's architectural draftsmanship. Directions and inscriptions in the architect's hand appear frequently on this group, a number of which are also signed. It is these which are historically and architecturally the most interesting, though the others add materially to the completeness of the record of the building, and help to reveal the manner in which the design as shown in the main drawings was interpreted in terms of certain practical details to those actually doing the work. Inscriptions and initials in two other hands appear frequently; one marks certain of the plans "accepted by Committee of the Council" and is probably that of William Emerson, the chairman of that committee, while the other, in pencil, followed by the initials R.W., is that of Reuel Williams, the third Commissioner of Public Buildings.

Perhaps the most noticeable feature of the Bulfinch drawings is that they present the concept of a domeless structure while the State House was built with a dome. In this they follow the preference of William King, because in his letter of May 29, 1829,<sup>2</sup> Bulfinch wrote the Commissioner, "I have followed your suggestion, in omitting any large dome, but propose to place on the center of the attic, a copy of the Temple of Vesta at Rome: a form which is generally pleasing in execution. It will give a covered cupola of 12' diameter and a walk within the surrounding colonnade." (Fig. 1.) Thus it was King who apparently was responsible for the idea of a domeless building, and though it is impossible to know whether it was more a matter of taste than of practicality, the latter consideration seems to have seriously entered in, as Bulfinch's whole letter stresses simplicity and economy, and a dome, as

subsequent experiences proved at Augusta, is a good deal harder to construct than a pitched roof.

The idea of using the Temple of Vesta as a cupola is obviously, in this case, Bulfinch's, and probably came from recollections of his youthful visit to Rome, and also from a reconstruction of that building found in one of his books, probably that according to Palladio which occurs in a number of different editions.<sup>3</sup> Though he calls it a "copy," it is about as much of a copy as Bulfinch ever made, its order changed to Roman Ionic, and the number of columns reduced by half; also, clearly compensating for the place it was to occupy in the whole design and for the angle of vision from which it would be seen, he has raised the height of its attic story and relatively broadened the proportions of the colonnade. If one reconstructs in the mind's eye the appearance of the cupola as seen from the ground it is easy to understand why these changes were made and the care with which the effect was calculated.

Although cupolas had been given a tholos form before, the use of a specific building for this purpose is new, certainly in the United States. In combination with the low-pitched dome, specified in Bulfinch's later drawings to replace the central attic, it shows a preoccupation with forms important in the repertory of the Classical Revival. The idea of using the Temple of Vesta in this way seems to have originated with Jefferson who had written Latrobe suggesting it,<sup>4</sup> but in 1829 Bulfinch so used it in Maine. This device of an ancient building as a finial did not long remain unique in American architecture, as later Town used the Athenian Tower of the Winds, surmounted by Atlas bearing the World, a detail borrowed from the *dogana* in Venice, as a lantern for his projected but unrealized Greek design for New York University in 1832; and Strickland placed the Choric Monument of Lysicrates atop his Philadelphia Exchange Building (1832-4) and on his Tennessee State House (1845-59) at Nashville.<sup>5</sup> There were no domes, however, in Town's and Strickland's designs as they are examples of the not infrequent attempt by architects of the period of provide a substitute<sup>6</sup> for that more usual form which remained an essential feature for State Houses generally, because of the precedent set by those at Boston and the National Capitol. It is clear

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that Bulfinch himself preferred this form, because, on his sole visit to Augusta during the period of the building's construction, he wrote to the Governor and Council suggesting

That it would be more conformable to the simplicity of good models of Antique buildings, to crown the Colonnade with a pediment, and to terminate the building with a dome of about fourteen feet elevation, and a Cupola as first proposed.

In his letter of May 29, 1829, to William King, he wrote that among the drawings sent were

a front and rear view, and also one of each end. I have endeavored, while preserving the general outline of the Boston State House, to prevent its being a servile Copy; and have aimed at giving it an air of simplicity, which, while I hope it will appear reconcilable to good taste, will render it more easy to execute in your material.<sup>7</sup>

The Commissioner had probably also expressed the desire that the familiar Massachusetts Capitol, in which he and many other political leaders of Maine had waged their campaign for separation, be the model for the Augusta building, as the design is a number of times described in these words in official references, as, for example, in the Resolve, submitted by the Committee of the Council recommending that "the plan prepared by Mr. Bulfinch . . . , representing the Boston State House, reduced . . . , be approved.<sup>8</sup> Indeed, on the sheet containing the "Design for a House for Legislation," the architect so describes it in his own hand.

His letter to the commissioner calls the columns

ancient Doric, without base, a style now much adopted in important buildings; the entablature will be as plain as possible, and I have introduced an iron railing above, like that used here at the Capitol, as more agreeable than a stone parapet wall, and to avoid using wooden balustrades.

The columns are, of course, a sort of Tuscan, but since they are without a base, he describes them as Doric, having probably so conceived them and then omitted the channelings for greater simplicity both of execution and of effect. The upper iron railings are in a Greek pattern which appears in Bartlett's view<sup>9</sup> of the western approach to the Capitol in Washington, and which was apparently used for the first time to enclose the plot in which stands Strickland's Branch Bank of the United States (1819) in Philadelphia, a very important building in the development of the Greek Revival Movement. The palmette-patterned fence is undoubtedly part of Strickland's design.<sup>10</sup> And in the Bulfinch collection at Massachusetts Institute of Technology is a detailed drawing of a gate in this same design, dated Philadelphia, March 27, 1827, and inscribed to Charles Bulfinch, Esq.

Sir

I have delayed replying  
to your favor of the 23rd Inst., to annex a

sketch of the Gate at the Bank of the U. States, which I hope will be understood, I will have your order for the railing executed and forwarded as soon as possible.

Yours respectfully

Samuel Richards

Thus it seems likely that Richards made the fence for Strickland's bank as well as for the Capitol at Washington and the Maine State House, though in the latter case, as a result of the substitution of a pediment for the platform which the fence was to enclose, he actually executed a much simpler pattern "similar to that around the Gothic bank, corner of 3rd and Chestnut streets," as the architect noted in the drawing of it (No. 17) in the Maine collection. It is obvious from this that Bulfinch had a greater awareness of the work of his contemporaries and of current developments in architecture than he has usually been given credit for. He was sufficiently interested in Strickland's adaptation of the Parthenon so that he not only preserved among his papers a clipping giving a minute description of it, inside and out, but also used the same Greek fence design in two important projects of his own. At the same time he evidently knew Latrobe's essay in the Gothic style in his Bank of Philadelphia, in which Mills was his assistant; and also among his papers<sup>11</sup> is a drawing of Girard College with a long description copied by hand from that given by "Mr. Walter, the Architect," whose ingenious solution of a very difficult problem Bulfinch must have greatly appreciated.

Another detailed "Drawing of the Entablature, at half of full size. . . ,<sup>12</sup> as simple as possible to preserve the character of the Ancient Dorick," shows "Guttae, or drops, to be carried the extent of the Colonnade front and rear, but may be omitted on the wings." This and the other "drawings on a larger scale, show all the detail of the first story, and I hope will be intelligible to your workmen," he wrote King. Together they exemplify the free use of classical forms, in the spirit rather than according to the rule of strict usage, yet each is a part of the concept unified in the architect's mind, the ruggedness of the stone enhanced by the simplicity of the broad design and set off by the contrast of the iron railings. He also provided full scale profiles of exterior mouldings and capitals which were to be used by the stone-cutters. A common method was that employed at the State House designed by Ammi B. Young in Montpelier, Vermont; wooden forms and templates, made to the exact scale of the finished work, were a constant guide and check.

The stones of the wall were all to be fifteen inches wide, "in a bolder appearance" and also for economy as there are thus "fewer joints of less mortar." He worked out the pattern of the masonry with the greatest care, as is obvious from the various drawings, to maintain the simplicity and

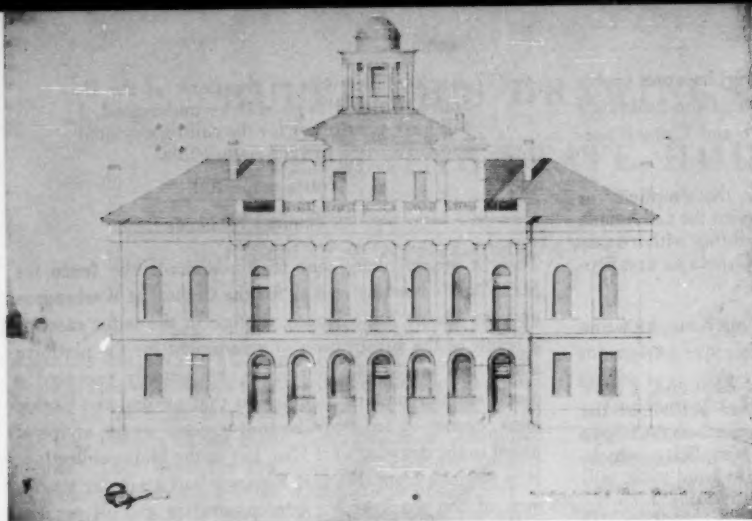


FIG. 1. Maine State House. Front elevation. The first design, from Bulfinch's drawing. (Maine State Coll., Cat. No. 40)

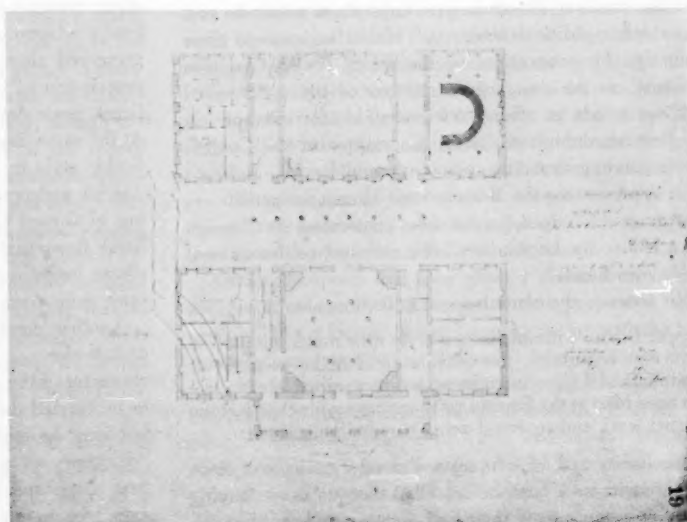


FIG. 2. Maine State House. Plans. The first design, from Bulfinch's drawing. (Maine State Coll., Cat. No. 46)

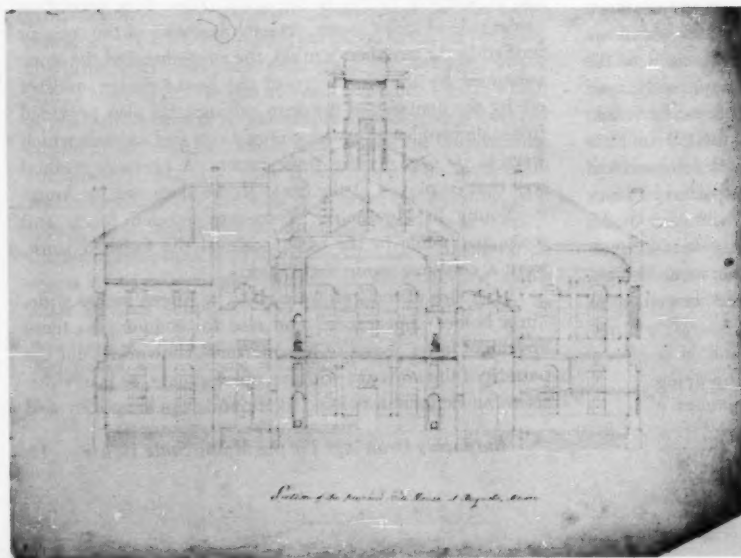


FIG. 3. Maine State House. Section. The first design, from Bulfinch's drawing. (Maine State Coll., Cat. No. 45)

FIG. 4. Maine State House. Front elevation. The second design, from Bulfinch's drawing. (Maine State Coll., Cat. No. 44)

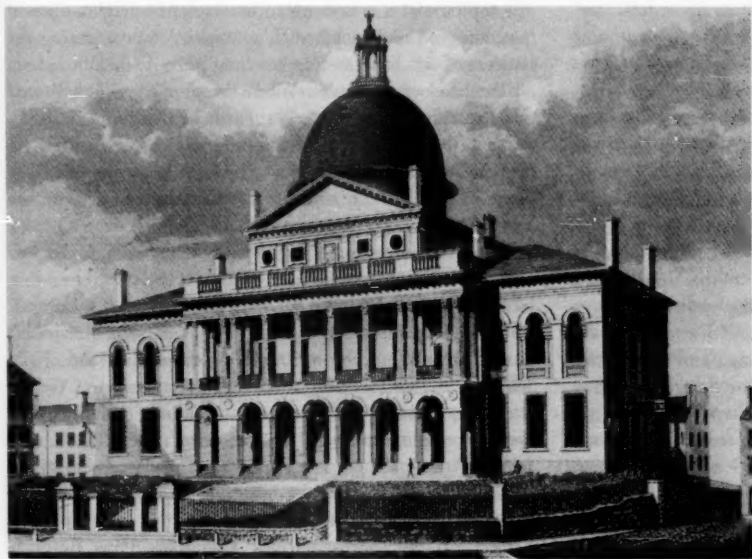
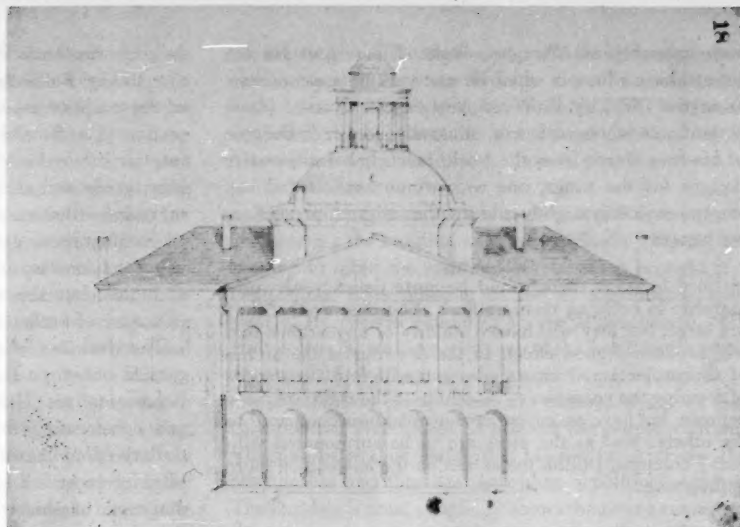
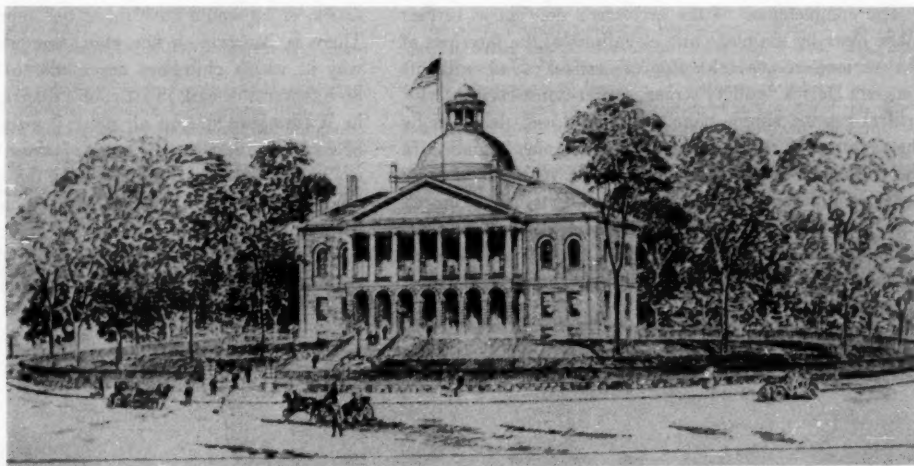


FIG. 5. Boston State House. Front elevation. Engraving by J. Archer after Andrew Jackson Davis. (Museum of Fine Arts, Boston)

FIG. 6. Maine State House. Reconstruction of the original appearance. (Maine State Coll.)



monumentality of effect he sought. His respect for the intractable medium in which he was working appears here, as in the Old City Hall and New South Church, whose magnificent stone-work was unusually admired. Because of his remoteness from the work, he included alternative designs for the wings, one with window stools and cap stones projecting slightly and another without projection, but he was

inclined to think there would be more delicacy of workmanship in building them up flush. You observe that they are large, but they will have a solidity of appearance that will produce a good effect. In the drawing of the arches of the projecting front arcade, you will find two modes of forming the voussours . . . —Those to the right are more delicate, but have an appearance of weakness compared to the others; and as the piers are to be surmounted with heavy columns, I think the arches on the left will be more appropriate.

In all of his work there is this combination of delicacy and strength, with the test of appropriateness controlling the result.

There are alternative plans for the two main stories as well, one clearly derived from Latrobe's scheme of 1817 for the National Capitol, but the other (Fig. 2), obviously preferable, which was substantially carried out, has more in common with the Boston State House. The center of the main floor is occupied by a large entrance hall, octagonal in plan, showing, as in the case of a number of others of his buildings, the architect's interest in geometrical form, the ceiling supported by a central circular colonnade. Flanking stairs, right and left, lead to the upper floor, while offices fill the wings; above, the central block is occupied by the Representatives' Hall, with rooms for the Governor and Council in the left wing, and the Senate Chamber in the right. It is a scheme of the greatest simplicity and dignity. The variety in the shapes of the rooms, and the manner in which each is adapted to its purpose can only be seen by studying also the longitudinal cross-section of the building, which makes clear the ingenuity and economy with which the galleries to the two legislative chambers are fitted over the stair-halls, and the mezzanine floors inserted in the first story of the wings to give those additional committee rooms so beloved of the politician.

The completeness of the architect's concept is further made clear by the plans and elevations of the interiors of the various rooms: the Representatives' Hall with its "ancient Dorick" gallery screen, saucer-domed ceiling with central rosette, simple panelling, and stoves, designed by the architect in the form of broken columns, standing in the corner niches; the Senate Chamber, its engaged Ionic order reminiscent of both the Massachusetts and Connecticut State Houses, double fire-places opposite pyramidal stoves in recesses below the gallery, and coved, panelled ceiling; and the entrance hall, also in "ancient Dorick,"

its ring of columns<sup>13</sup> on bases and carrying impost blocks, are among Bulfinch's finest interiors. Another evidence of the completeness of the concept is provided by the cross-section (Fig. 3) which shows the colors to be used for the interior of the building, a carefully unified scheme with blue, green and crimson draperies adding dignity to the more important rooms whose walls were planned in two tones of gray or gray and near-white, or in some cases using the contrast of warm and cool tones with light gray and buff, but the arrangement of color enhancing the character of each interior unit as well as of the whole.

The drawings also show how every detail was to be carried out, from the design of the plaster rosette in the Representatives' Hall ceiling to the method of panelling and constructing the large sliding doors to the Senate Gallery. Mouldings inside and out are detailed with profiles often given at full scale, and there are several structural diagrams, of which the most interesting are those showing the construction of the roof and cupola. The latter was to be built in an unusual manner, the tempietto cella being the top part of a cylinder, "to be made of uprights plained and grooved and matched, like staves,"<sup>14</sup> penetrating the attic roof, its base resting on four pairs of heavy rafters at the level of the eaves. When the dome was substituted for the attic, the same construction of the cupola was retained, thus allowing the dome itself, as it carried no weight but its own structure, to be built in a comparatively light, simple fashion with cross-braces instead of with the curved trusses, as shown for example in Nicholson's books, which were more usual. Bulfinch may have employed this method to simplify the construction, yet the actual building of it still gave the workmen some difficulty as it was probably the first time any of them had ever been faced with such a problem. The truss form used for the roof of the wing is almost identical with that advocated by Nicholson. It is significant that despite the number of drawings there are comparatively few showing major structure, merely those for the floor and ceiling of the Representatives' Hall, the largest area in the building, and a few others for the attic and dome and centering for the arch over the gallery of the Representatives' Chamber. Thus Bulfinch apparently felt that he could count on the actual builders to be able to carry out the rest of the construction satisfactorily, or he would have made the appropriate drawings. There is, however, a flue plan, somewhat similar, in the way in which chimneys are made to interpenetrate the architectural design, to Latrobe's diagrams for the Capitol in Washington.<sup>15</sup> And all these drawings show evidence of careful study on the part of those carrying out the work: the masonry diagrams have the sizes of each stone laboriously figured on the drawing, and the structural diagrams have various distances between members and across areas measured accurately, with dotted lines making the problem clear in terms of precise heights and spans.

There are in addition plans to show the landscaping as well as the grading of the site to give the building its proper setting; the walks and steps are put in place, grades suggested, and rows of trees carefully brushed in to complete the whole. Perhaps Bulfinch remembered, from past visits to Hallowell and Augusta, the hill-top pasture, sloping away toward the river's edge, which was finally chosen for the new State House, because he has so well adapted his building to its fine situation. He was quite right in preferring the domed version of it to that which was originally designed, however, as may readily be seen by comparing the elevations of the different schemes. Again he provided alternative designs; to make his point clearer he drew a domeless, pedimented façade, and then, on one of two separate smaller sheets he drew a dome of low pitch, rising from an octagonal base, surmounted by a cupola relatively large in proportion, and on the other, a somewhat higher dome on a square base with a smaller cupola having the same relation to the whole as that of the original, domeless scheme. These two smaller drawings could be placed interchangeably over the elevation to compare the effect. He also drew an entire façade with the same octagon-based dome pitched slightly more steeply than that in the small drawing (Fig. 4). None of these designs approaches the precipitous profile of that of the Boston State House (Fig. 5), Oliver Wendell Holmes' hub of the universe, and all, unlike the earlier building, minimize the dome itself in the changed relation of the cupola to the whole. Bulfinch probably preferred the higher of the two octagon-based domes, as that is the one of which he made a complete elevation, and it is obviously one of the best solutions ever devised for the difficult problem of combining dome and pediment, but that with the square base was chosen by the Commissioner and Governor and Council, as the drawing of it is inscribed "This design was executed."<sup>16</sup> Not only was this the highest dome of the three, but it was raised still further when it became necessary to reconstruct it before the building was completed. But judging from

the drawings and the small group of representations which can be found of the State House as it was finished, it must have been a fine sight atop Weston's Hill, its freshly coppered dome above the gray stone façade, and its grounds newly planted with "forest trees" as large as could be moved.

After looking over the architect's careful drawings, reconstructing the building as it was originally (Fig 6), and keeping in mind the men and events which brought it to completion, it is possible to see its significance more clearly. Its general similarity to the Massachusetts State House, was, as we have seen, one of the few definite points suggested by the Commissioner and Governor and Council; Boston had always been the cultural center of New England and maintained its hold on the people of Maine, whether district or state; this similarity expresses that relationship and thus has more than a political meaning. The building's great simplicity shows the native respect for the inherent qualities of the material, and the fact that granite was considered not only monumental but also beautiful suggests the austerity of the New England tradition, with its Puritan beginnings, tempered by the immediacies of life in the New World. The generally classical spirit of the design with the lower dome and the use of a round temple as a cupola, reflects the growing Greek Revival in architecture, expressing the humanistic basis of American culture in the earlier nineteenth century, with its strongly aesthetic turn, when the classical world of the past became for Americans a golden age of art and culture, rooted, as they felt, like their own in democracy and individual freedom. Yet the evidences of Palladianism, especially to be seen in the proportion of the portico to the whole, suggests the essentially British foundation of that culture. In the combination of these elements some of which hark back, while others point forward, the architect has not only expressed the spirit of his times but also crystallized its faith and aspirations.

MUSEUM OF FINE ARTS, BOSTON

1. Committee of the Council, April 8, 1831.
2. From Washington, D.C.; *King Papers*, Maine Historical Society, Portland.
3. As, for example, Isaac Ware's translation of *The Four Books*, when it appears as Plate XXXIV.
4. Agnes A. Gilchrist, *William Strickland, Architect and Engineer, 1788-1854*, Philadelphia, 1950.
5. Town also used a cupola based on this motive on his projected house for Gardiner Howland at Flushing, Long Island, in 1834.
6. For example, Town and Davis' Old State House at Springfield, Illinois, now the Sangamon County Court House, the crowning structure of which is a curious compromise; the same architects' Rockaway Marine Pavilion with a two-stage, round tower of rather stubby proportion; the Pennsylvania State House at Harrisburg (1820) with a broad, low, central tower, and the similar old Missouri Capitol at Jefferson City (1838-45), both by Stephen Hills; and there are, of course, other instances.
7. *King Papers*.

8. Council Records, February, 1829: *Resolves*.
9. Reproduced in C. A. Place, *Charles Bulfinch*, New York, 1925, p. 262.
10. It appears clearly in Davis' fine water color of the building in the Avery Library, Columbia, reproduced as Plate XX in Talbot Hamlin, *Greek Revival Architecture in America*, New York, 1944.
11. Now in the Library of Congress; the Architectural Library at the Massachusetts Institute of Technology, where they were originally deposited by the Association of Boston Architects, has a complete set of photostatic reproductions at full scale, however.
12. No. 11, Maine State House Collection.
13. This was not carried out; instead, two rows of the same type of columns were built.
14. From the architect's inscription on No. 56a.
15. Now in the Library of Congress.
16. In the collection deposited at Massachusetts Institute of Technology. It is similar to the Massachusetts General Hospital scheme, though an improvement on it.

## A BIBLIOGRAPHY OF THE ART NOUVEAU

JAMES GRADY

IN 1951 while examining the Art Nouveau in Europe I became aware of the lack of a bibliography complete enough to serve as a guide to a comprehensive survey of the period. Publications had been numerous but interest in them had died as quickly as it had flourished. There were collections but with gaps that tantalized and frustrated. Started as a help for personal research, the bibliography was expanded primarily to serve as a catalogue for completing a collection for the School of Architecture, Georgia Institute of Technology. During this research the quantity of items grew until it was possible to present a bibliography that might be called comprehensive. Not complete, for that would be virtually impossible, so ephemeral and so wide-spread were the publications.

The Art Nouveau was international and the bibliography is presented in national sections. There were overlaps for the designers worked in other than their native locales. Certain books, as those on posters, represent the work of many countries. These are listed under the country of publication. The general works are those publications not devoted exclusively to the Art Nouveau but which mention it, or those works which present a survey of the movement in several countries.

The roots of the Art Nouveau are in England and a background of the Pre-Raphaelite Brotherhood, Morris, Mackmurdo and the Arts and Crafts, Aubrey Beardsley, the aesthetic and social thought of the '80's and '90's is necessary. The Art Nouveau as a complete architectural or decorative expression had no vogue in Great Britain, but the Scot, Charles Rennie Mackintosh, was one of the most individual and imaginative designers of the period. A complete Mackintosh bibliography is given in Thomas Howarth's *Mackintosh and the Modern Movement*.

The British influence spread initially to Belgium and it is in the works of Victor Horta that a complete expression in architecture of what was to be called the Art Nouveau first appeared. No study has been made of Baron Horta and he did no writing on the Art Nouveau. The Horta items in periodicals listed in the bibliography are

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the only publications available. Van de Velde, on the other hand, was one of the great propagandizers of the movement. Many of his writings not concerned with the Art Nouveau are listed, for it is interesting to study his changes of mind over the years. Not trained as an architect, but eagerly seizing ideas where he found them, advancing them with tireless zeal, van de Velde became much better known and much more of an influence than Horta.

Samuel Bing invited van de Velde to introduce the new art to Paris, gave it a name, and became its leading promoter. France had accepted the Art Nouveau completely by the 1900 Exposition as the style of the *avant garde*, the chic, but with that is much philosophising, an attempt to give the movement social and aesthetic significance with overtones of industry and the machine. Symbolism remained a strong element in the French expressions. Toulouse-Lautrec, the most distinguished painter of the movement, reflected the Art Nouveau in his posters. He is listed only by the Gerstle Mack biography which contains a complete bibliography. Guimard, the leading architect of the movement in France, like Horta has had no study published. His book, *Le Castel Béranger*, illustrates his design and conveys an excellent period atmosphere with its delicately colored plates. His Métro stations remain and are important to any study of the Art Nouveau. The movement lasted long in France and it is not impossible to find it in the ancestry of the floral décor of the 1925 Exposition.

In Germany Jugendstil was given impetus by the Dresden Exposition of 1897, again with van de Velde prominent. Muthesius brought the English tradition to the attention of German architects and did much to lessen the exuberance Jugendstil was taking under several designers. Ducal patronage, as at Darmstadt and Weimar, increased the prestige of the movement, although these were not always German expressions solely, Darmstadt being dominated by the Austrian Olbrich and Weimar by van de Velde. Weimar may perhaps be considered the link between the old, confused archeology of the 19th century and the 20th-century International Style, ending as it did in the Bauhaus.

Otto Wagner, in Austria, had declared the need for a new style in his inaugural lecture as Director of the

Akademie der Bildenden Kunst in 1894. This was published in 1905 as *Modern Architecture*. Vienna soon became the center of a most active interest in the new design. Wagner in his position as Professor selected his students with great care and the Wagnerschule became a dominant factor of the Art Nouveau. Olbrich and Hoffmann became international figures and Urban carried the late Secession to the United States. The Viennese development through the Secession and the Wiener Werkstätte was an individual expression more interested in geometry than the Art Nouveau of France or Belgium. This was apparent in the painting of Klimt as well as in architecture. The oval and the square, the crystalline shapes in white outlined in black, gradually became more prominent than the natural and the curved. The culmination, in the work of Adolf Loos, is perhaps not so radical and unexpected. Britain and Austria are closely related in their reaction to the Art Nouveau. A bibliography of Loos appears in Franz Gluck's *Adolf Loos* and of Olbrich in Giulia Veronesi's *Joseph M. Olbrich*.

Italy gave its blessing to the Art Nouveau in the Turin Exposition of 1902. D'Aronco, the chief architect, is a most interesting person and designer, but again no study has been devoted to him and his bibliography consists of excerpts from periodicals or general histories. His career, culminating as Architect in Chief to the Ottoman Empire, is as colorful as the Stile Liberty he admired so much. In the cities of Italy examples of the Art Nouveau seem not out of place with the exuberant Baroque or the general movement of Italian architecture. Its lines occur in much of the work of today and the young Italian designers may be said to be working more closely in the spirit of the Art Nouveau than those of any other country.

Gaudí dominated Spanish architecture from the '80's until his death in 1926. Whether he can be classed as an

architect of the Art Nouveau has been questioned but I have included him because of his use of Nature in design. He is one of the pioneers, working before 1890 in his own new style. His imagination opened new vistas in painting and sculpture as well as in architecture. His work has a sincerity of feeling that precludes the thesis that he was merely trying for sensation. Never has the "wavy line" been used more fearlessly, nor has architecture ever been so expressive of an individual vision. A bibliography is in J. F. Ràfols' *Antonio Gaudí*.

The United States did not accept the Art Nouveau as an architectural or decorative style except in isolated instances. Tiffany was the most prominent designer of objects and glass in the manner and his fame became world-wide. The Rookwood Pottery and other ceramists worked in the style. But *House Beautiful* does not mention the movement, occupied as it was in the new interest in Renaissance styles. American architectural magazines commented on the Art Nouveau but as a foreign phenomenon and examples in the United States are not considered. Mission was a new and daring expression in furniture and architecture, the American version of the Arts and Crafts. Sullivan, like Gaudí, never worked in the Art Nouveau manner as such but his interest in the forms of Nature place him in the spirit of the movement. Using Nature as his inspiration he created an architecture that is the source for much that is valid today, another link between contemporary design and the Art Nouveau. A bibliography is in Hugh Morrison's *Louis Sullivan, Prophet of Modern Architecture*.

I am much indebted to Mrs. T. M. Hofmeester, Jr. of the Burnham Library of Architecture, The Avery Library, Bibliothèque Royale de Belgique, and Mr. Thv. Krohn-Hansen of the Nordenfjeldske Kunstinstitut, Trondheim, for help in preparing this bibliography.

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# AMERICAN NOTES

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## PRESERVATION AND RESTORATION

In the first issue of *American Notes* (October 1950) we deplored the poor results often—if not usually—resulting from restoration projects in this country. It is one of our favorite complaints that so little is being done to collect and make available to others the kind of information needed for correct repairs and replacements of architectural fabrics. We were therefore pleased when Dean G. Holmes Perkins of the School of Fine Arts of the University of Pennsylvania (a new member of SAH, by the way) decided that the University's proposed preservation and restoration training program could be announced at our New York meeting in January. This announcement is here printed in full.

### TRAINING ARCHITECTS FOR RESTORATION

By GRANT C. MANSON

*Vice-Dean, School of Fine Arts, University of Pennsylvania*

The School of Fine Arts of the University of Pennsylvania has been giving serious consideration to the idea of training architects for specialized careers in the field of American archaeology and restoration. The idea arose as a result of cooperative work with the National Park Service in Philadelphia.

For four summers (1951–54) Mr. Charles Peterson, then Resident Architect of the Independence National Historical Park Project, employed architectural students who had completed their third year to make measured drawings of early Philadelphia buildings scheduled for restoration. These men were paid approximately \$265 per month. By registering in the School of Architecture at the University of Pennsylvania students were enabled to earn university credits for this work. Concurrently, a course of illustrated lectures pertaining to the buildings in hand, intensive coaching in draftsmanship, and training in observation of Period construction and decoration were given by the Service. Each year the program produced gratifying results, but indicating how much more could be done if it were extended, regularized, and conducted under the auspices of a university.

In the summer of 1955 it is planned not only to carry on the work in Philadelphia, but in Quincy, Massachusetts, and Harpers Ferry, West Virginia, where the National Park Service has responsibilities in restoration and maintenance. The Service is keenly aware of the difficulties of filling its positions with trained and dedicated people. The business of caring for, restoring, and sometimes unearthing the

nation's historical structures is a field into which, up till now, men and women have simply drifted by chance and temperament. The time has come when this casual source of personnel is inadequate to the demand. Mr. Peterson is convinced that a steady source of trained personnel has become essential to the continuation of the work—and he, in turn, has convinced us here in the University of Pennsylvania.

We believe that there are certain qualifications which the desired personnel must have. First, they should have a sound liberal education; second, they should have a complete architectural training; third, they should have an unimpeachable knowledge of American art history; and, fourth, they should have a sympathetic interest in and respect for the buildings and monuments with which they will work.

This is a big order. The only way that it can be carried out, we feel, is by adding specially-designed courses at the graduate level to our own undergraduate architectural curriculum. The training would follow, in other words, our regular five-year architectural course, and would extend the student's residence to somewhere in the neighborhood of six and one-half to seven years. The training would carry with it some sort of Master's degree that would be distinguishable from both the A. B. Arch. and the M. A. Fine Arts now being granted by the University.

Upon completion of his regular course in architecture, the candidate for this special degree would undertake the following additional commitments: (1) he would enroll for two summers of actual field experience (one preceding, the other following his sixth year of residence) in American archaeology and restoration under the aegis of the National Park Service; and, (2) he would proceed to master a formal sixth-year curriculum at the University composed of specialized drafting-room training in historic American structure and styles together with four concentrated classroom courses in the appropriate brackets of American art history.

Even this is not ideal training for the purpose, as we realize. But the ideal would involve an expenditure of time and effort which disregards the realities of the situation both from the viewpoint of what the candidate could afford and from that of the urgency of the demand for personnel. There are other areas of indecision in the matter at present. There is the question of additional faculty capable of giving and supervising such a graduate course. There is the question as to how far the candidate should be trained in the fields of American historical decoration and the useful arts such as furniture, glass, silver, porcelain, paper, textiles and costume. And, above all, there is the question as to how far the dedication of the trainee to a career of archaeology and restoration should go; must he "take the veil," so to speak, and renounce all possibility of some future shift to a normal practice of architecture and design

in the contemporary world? This last question has important and serious implications for our School of Architecture as it is now constituted, for we do not want to be in a position of fostering in any way a return to the Eclecticism from which living American architecture has at last escaped.

We feel, however, that none of these problems is insolvable. Further thought will surely find the right answers, and we are certain that intelligent protection of the important architectural monuments of our past will have an increasing value for that sense of continuity without which even the most vigorous and untrammelled contemporary attitudes toward design would, in the long run, be sterile.

## EARLY ARCHITECTURAL EDUCATION

The beginnings of architectural education in this country are pretty obscure today. In this field we might mention the following recently published items: Louise Hall, "First Architectural School? No! But . . .," *Journal of the American Institute of Architects*, Vol. XIV, No. 2 (August 1950), pp. 79-82; Turpin C. Bannister, "The Development of Education in the United States," *The Architect at Mid-Century*, New York, 1954, pp. 93-95; Florence Thompson Howe, "More About Asher Benjamin," *ISAH*, Vol. XIII, No. 3 (October 1954), p. 16.

In the summers of 1953 and 1954 James C. Massey, architectural student at the University of Pennsylvania and "Student Aide" with the National Park Service, worked out a substantial report on the physical history of Carpenters' Court. This little alleyway leading off of Chestnut Street near Independence Hall was laid out as early as 1706. The present structures in it are Carpenters' Hall (built 1770-74), the New Hall (1791, much modified), the Front Store (1810, front changed 1861) and the Tradesmen's Bank (originally the Guarantee Trust Company, 1875, Frank Furness, architect). The fate of some of these buildings has been more or less uncertain since acquisition by the Federal Government for the development of the Independence National Historical Park. The old Hall is still in the ownership of the Carpenters' Company and well cared for. As we go to press it seems likely that the New Hall will be restored soon by a gift of funds from private sources.

We print here the section of the Massey report dealing with the Carpenters' Company school for which the third story of the New Hall was specially added. We would like to know more about this institution, including those who studied there.

### CARPENTERS' SCHOOL, 1833-42

By JAMES C. MASSEY

One of the original objectives of the Carpenters' Company of the City and County of Philadelphia (traditionally founded in 1724 and incorporated in 1790) was education in architecture. This seems to have meant—until

1833—only the maintenance of a library. In April of that year the managing committee resolved to add a third story to their "New Hall" in Carpenters' Court for the express purpose and use of an architectural school that they were establishing at that time. This new story appears in the accompanying drawing on top of the original two-story New Hall of 1791. It was built in harmony with the original part of the building, and the bricks were laid in the same Flemish bond with glazed headers. This work was carried out at the same time as the construction of the three-story addition at the south end of the New Hall for stairs and privies.

The original motion setting up the architectural school—referred to in later minutes—could not be found; the first mention of the school is a managing committee motion of July 18, 1833:

On motion resolved that the third story intended to be put over our meeting for a school be continued with the range of the back eave of the back building of the front house and that the windows correspond with those in the second story.<sup>1</sup>

What details we know about the school are fragmentary. For example, on October 23, 1833, James Sheppard was paid \$9.37 for stools for the architectural school. Presumably then, the school opened in the fall of 1833. The Company hired one George Strickland to be the teacher of the architectural school. He was the brother of William Strickland, noted Philadelphia architect, and an architect himself, though not as successful.<sup>2</sup> He received \$50 a quarter in his capacity as teacher. In November of the year that the school opened, the Company resolved that:

The teacher of the architecture enjoy the privilege of receiving the books of the library that he may want for the use of the school by signing his name and becoming responsible as members are of this company.<sup>3</sup>

But in 1835 the managing committee decided that the school was not actually profiting the students and, in consequence, fired Strickland and reorganized the school.<sup>4</sup> The committee on the architectural school then advertised for a competent teacher of architecture.<sup>5</sup> They received several proposals and accepted that of James Weir, a Philadelphia carpenter. The Committee moved that:

Subject to the following regulations, the price per quarter to be \$3, the sons and apprentices of members to have a preference in admission, the committee guarantees to Jas. Weir \$200 for the season, all the money for schooling to be collected by the teacher and paid over by him to the treasurer of the Company.<sup>6</sup>

In the minutes of the Company for 1837 there is a list of expenses attendant to the running of the architectural school for the preceding season:

The no. of scholars attending was	25
Cash paid to James Weir	200
Ditto to Hester Hooper for cleaning	24

2 tons coal est. at	14
lighting the rooms est. at	50
	288

Making the cost for each scholar \$11.25 without rent.

James Weir was succeeded by a Mr. Their in 1839 and William Johnston in 1841. This is the Johnston already identified as the architect for the Jayne building on Chestnut Street.<sup>7</sup>

*Agreement, Phila., Oct. 25, 1841*

I do agree with the Carpenters' Co. of the City and County of Philadelphia, to take the Architectural School Room for the season for which I do agree to pay to the Carpenters' Co. \$2 out of each scholars quarterly pay or for any part of a quarter in proportion. The Carpenters' Co. to furnish coal and gas for the school room.

William Johnston

It should be noted that the Carpenters' Company did not form a school for profit to themselves; it was started as an aid to the trade for the education in architecture of the apprentices and other young men that were interested. Although they were not motivated by any desire for profit, they did not wish to be burdened with any great expense in the operation of the school. Their aim was to make it self-sustaining. Mention of the school in the Company minutes becomes less frequent as the years pass, and it seems to have petered out around 1842, the date of the last reference to it in the Company's records that I was able to find.

This school is notable for its early date, possibly preceded in Philadelphia only by the Franklin Institute lectures on architecture. In the case of the Carpenters' Company school, quarters were erected expressly for its use; this is perhaps the earliest instance in this country of build-

ing directly and expressly for the use of an architectural school.

UNIVERSITY OF PENNSYLVANIA

1. *Minutes of Managing Committee, 1827-38* (Carpenters' Company Library, Bound MS), July 18, 1833.
2. *Ibid.*, August 28, 1833. Further material about George Strickland may be found in Agnes Addison Gilchrist, *William Strickland, Architect and Engineer, 1788-1854* (Philadelphia: University of Pennsylvania Press, 1950), and *JSAH*, Vol. XIII, No. 3 (October 1954), Documentary Supplement.
3. *Ibid.*, Jan. 29, 1834.
4. *Ibid.*, April 8, 1835.
5. *Ibid.*, August 26, 1835.
6. *Ibid.*, Nov. 4, 1835.
7. *Minutes of Managing Committee, 1838-57* (Carpenters' Company Library, Bound MS), Nov. 3, 1841, August 3, 1842.

## THE FIRST HISTORIC HOUSE MUSEUM

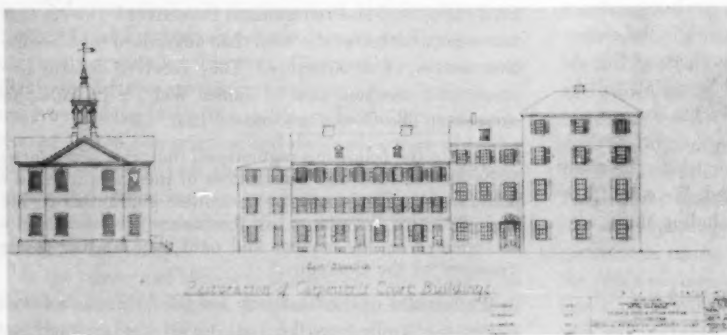
For years we have wondered how the State of New York happened to set aside what is believed to be America's first "historic house museum." Dr. Albert Corey, State Historian of New York, provided the answer for our New York meeting. We were told by Dorothy C. Barck (known to many of us during her years with the manuscripts at the New-York Historical Society and now in charge at Washington's Headquarters at Newburgh) of the dedication of the Hasbrouck house in 1850. We publish her paper for you and with it a new floor plan specially drawn by Daniel M. C. Hopping who measured the house some years ago for the Historic American Buildings Survey.

### WASHINGTON'S NEWBURGH HEADQUARTERS, 1750, 1850

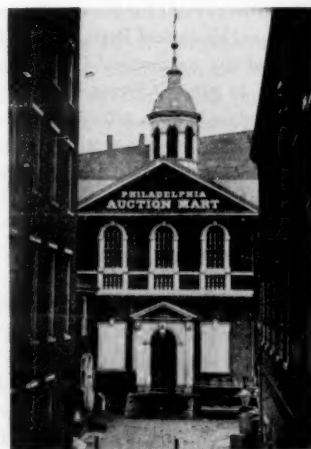
By DOROTHY C. BARCK  
Historic Site Superintendent, Newburgh

The first historic house museum opened to the public in these United States and publicly owned is the old stone

Carpenters' Court, 1833. A section through the Court in this period shows (l. to r.) the Old Hall, the New Hall and the Front Store. (James C. Massey, del.)



Carpenters' Court, before 1858. This photograph taken before the restoration of the Old Hall in 1857, shows the New Hall in the right foreground.



Hasbrouck House at Newburgh, Orange County, New York, which General Washington occupied as his headquarters in 1782-1783. It has now been the property of the State of New York for more than a hundred and four years, and thousands have visited it since its formal dedication in 1850.

Young Jonathan Hasbrouck (1722-1780) built the oldest section of the house on the shores of the Hudson in 1750, according to the date cut in a stone above the east door. As their family grew the small dwelling was enlarged by adding a kitchen to the south, and, in 1770, by constructing a larger addition along the entire west side, containing parlor, entrance hall, stairs, a new kitchen, and above, a small bedroom and a large attic. The original stone walls, oak rafters, and ridgepoles tell their own story of construction and growth. The principal gathering place in the original 1750 section is famous as the "room with seven doors and one window," from which open Washington's bedroom and office. Today the old house stands much as it did when the Commander-in-Chief lived there for sixteen and a half months, from April 1, 1782, to the middle of August, 1783.

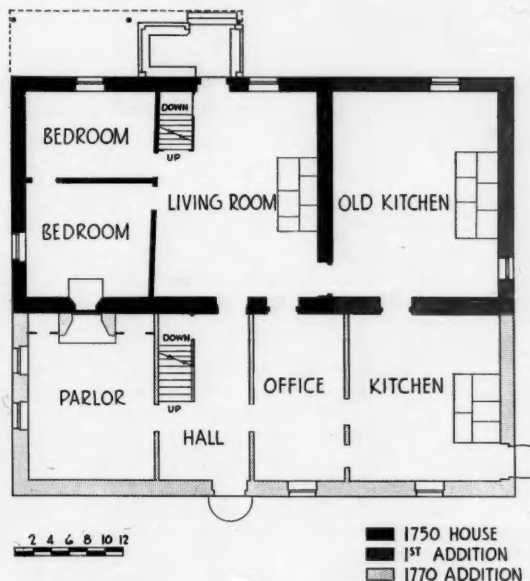
After that, Colonel Jonathan Hasbrouck's descendants occupied the sturdy dwelling until the 1830's when his grandson and namesake built a modern home a little to the west. The story of how it then left the family's possession and became New York State property is an interesting and unusual one.

In 1836 there was a surplus in the United States Treasury, which, following Calhoun's proposal, was divided among the states. New York allocated its share among the several counties with detailed statutory regulations about investing the money and preserving its capital value. Jonathan Hasbrouck II borrowed \$2,000 from that Deposit Fund and gave the local Orange County Commissioners of the Fund as security a mortgage on the old stone house

renowned as Washington's Headquarters. In 1848 he failed to meet the annual seven per cent interest payment; the Commissioners, obeying state law, foreclosed the mortgage, had the house appraised, and offered it at public auction. Since no adequate bid was received, those Commissioners, to protect the United States Deposit Fund, bought in the property themselves on behalf of the state. Their duty was then to dispose of that property in order to reimburse the Fund. The two Commissioners, however, and particularly one of them, Andrew J. Caldwell, appreciated the historical associations of the old building and felt that it should be safeguarded by the public rather than be allowed to fall into possibly irreverent and destructive private hands. He presented its case to Governor Hamilton Fish, who immediately recommended in his 1850 Message that the venerable edifice be retained by the state. The Supervisors of Orange County petitioned the legislature for such action as would assure the Headquarter's preservation as state property. Consequently, the New York legislators unanimously passed a bill, which became law on April 10, 1850, appropriating \$2,391 to reimburse the Deposit Fund for the Hasbrouck mortgage and expenses, \$1,000 for repairs, \$500 for a flag staff, and \$100 for a United States flag bearing Webster's ringing words: "Liberty and Union, now and forever, one and inseparable." The Trustees of the (then) Village of Newburgh were authorized to take possession of and to preserve the century-old Hasbrouck house, and to make necessary repairs, but in so doing to keep it as it was during General Washington's



The Hasbrouck House. The engraving from the *New York Mirror*, December 27, 1834, after a painting by Robert W. Weir looks southward down the Hudson. (The New-York Historical Society)



The Hasbrouck House. First Floor Plan. The stoop on the upper side overlooks the river. (D.M.C. Hopping after H.A.B.S.)

occupancy. A local committee under the chairmanship of Enoch Carter (later a generous donor to the Headquarters collections) put the house in order. Dedictory exercises were held on July Fourth, 1850, the flag was raised by General Winfield Scott, and the historic house was opened to the public.

The custodianship of the Newburgh officials was transferred in 1874 to a board of ten trustees, appointed by the Governor for five-year terms. In 1910 the state (having previously acquired additional land) built a museum building to preserve and display the guns and relics and pictures and manuscripts acquired through the years, thus freeing the Hasbrouck House itself for eighteenth-century furnishings, appropriate to the several rooms. Headquarters and Headquarters Museum are now under the State Division of Archives and History.

Specific references:

Walter C. Anthony, *Washington's Headquarters, Newburgh, New York, a History of its Construction and its Various Occupants* (Publication No. XXI of the Historical Society of Newburgh Bay and the Highlands, Newburgh, N. Y., 1928).

Richard Caldwell, *A True History of the Acquisition of Washington's Headquarters at Newburgh by the State of New York* (1887).

A. Elwood Corning, *The Story of the Hasbrouck House, Washington's Headquarters, Newburgh, New York* (1950).

## SAH NEWS

### THE AUGUST TOUR

The annual summer field trip of the Society of Architectural Historians this year will visit the Hudson River Valley. The tour will take place on the weekend of August 20-21. Daniel M. C. Hopping will be in charge. Further announcement to the members will be made by mail.

## BOOKS

CARROLL L. V. MEEKS, *Editor*  
Yale University.

Alfred Hoyt Bill, *A House Called Morven, Its Role in American History, 1701-1954*, with an essay on the architecture by George B. Tatum (Princeton: Princeton University Press, 1954), 206 pp., illus. \$3.00.

James Lincoln Huntington, *Forty Acres, The Story of the Bishop Huntington House*, Photographs by Samuel Chamberlain (New York: Hastings House, 1949), 68 pp., illus. \$3.50.

Marie Beale, *Decatur House and Its Inhabitants* (Washington: National Trust for Historic Preservation, 1954), 156 pp., illus. \$4.75.

Harold E. Dickson, *A Hundred Pennsylvania Buildings* (State College: Bald Eagle Press, 1954), illus. \$6.50.

These four books on American houses are well printed and well illustrated. Each represents the personal enthusiasm of the author. None gives the architectural history of the houses, save incidentally, although there is more of this in Dr. Huntington's account of Forty Acres.

The ideal architectural history of a building would, in my opinion, be comprised of a chronological listing of all documentary source material with the location of manuscript material and the bibliographical references for printed sources plus illustrations of the plans, sections, drawings and later views showing the additions and alterations both inside and out. This ideal is seldom obtainable because of lack of material.

Mr. Tatum's essay, considered in the light of the foregoing paragraph, is disappointing for it gives generalizations instead of documentation. All that remains of the early building is the plan. The restoration drawing of the south facade as it may have looked in 1750 (p. 174) by Jvoko Ilvonen, based on the measured drawings by Professor Jandl, shows how the character of the building has changed. Morven at present is the 20th-century restoration of its early 19th-century form with all 20th-century conveniences. Morven is in Princeton and is now owned by the state of New Jersey.

*Forty Acres* is Dr. Huntington's loving account of the preservation of an assemblage of 18th-century buildings in Hadley, Massachusetts. He inherited them and the family papers, including the diary from 1763 to 1799 of Elizabeth Phelps who lived there during those decades. It is open to the public and well worth a visit. *Forty Acres* at present continues the aspect which it had in 1799 after the roof had been raised and a small entrance porch added.

Decatur House, like the others, survives because it has been restored. It is situated on Jackson Place in Washington. It was one of the first of the handsome residences in the Capitol designed by Benjamin Henry Latrobe in 1818. The Latrobe drawings are preserved and were used by Thomas Waterman in his restoration of the building. In the 1880's Eastlake brownstone cornices were added on the exterior and the interior was modernized to conform to Victorian standards. However, there are only tantalizing bits of architectural history in this volume for the aim of Marie Beale, the author, is to write of the occupants of the house.

Professor Dickson, who teaches in the architectural school of the Pennsylvania State University, has gathered good photographs and some drawings of the buildings in Pennsylvania which he has chosen as representative examples of building from the state's first settlement to the present. The brief text which accompanies the illustrations is often marred by unnecessary inaccuracies such as giving Haviland the Christian name of William on No. 66 when his rightful name of John is given on No. 54. Latrobe's date of death is given as 1830 on No. 42. Stephen Hills is credited with having lived 113 years on No. 44 for his dates appear as 1771-1884. More careful proof-reading would have caught these and other errors. It is a pleasant volume for armchair travellers, but exasperating for those who want to visit the buildings themselves, for no addresses are given, only the name of the town or city.

It is good that these four volumes on houses have been published. We can hope that through reading of the occupants the reader will develop a more critical interest in the architectural aspects of the houses.

AGNES ADDISON CILCHRIST

### BOOKS RECEIVED

Nikolaus Pevsner, *The Buildings of Britain* (Baltimore: Penguin Books, 1951-1954). "Cornwall," "Nottinghamshire," "Middlesex," "North Devon," "South Devon," "London, except the Cities of London and Westminster," "Hertfordshire," "Derbyshire," "County Durham," "Cambridgeshire," "Essex." In paper covers the price per volume is about \$1.00.

Donald N. Wilber, *The Architecture of Islamic Iran, The Il Khanid Period* (Princeton: Princeton Univ. Press, 1955). \$20.00.

Oscar Broneer, "The South Stoa and Its Roman Successors," *Corinth, Results of Excavations Conducted by The American School of Classical Studies at Athens*, Vol. I, Part IV (Princeton: The American School of Classical Studies at Athens, 1954). \$15.00.

Erwin R. Goodenough, *Jewish Symbols in the Greco-Roman Period*, Vol. IV (New York: Pantheon Books, Inc., 1954). \$7.50.

Eliot Clark, *History of the National Academy of Design 1825-1953* (New York: Columbia University Press, 1954). \$6.50.

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